

DAVID LISS • COLTON WORLEY



THE **SHADOW** NOW



THE SHADOW NOW

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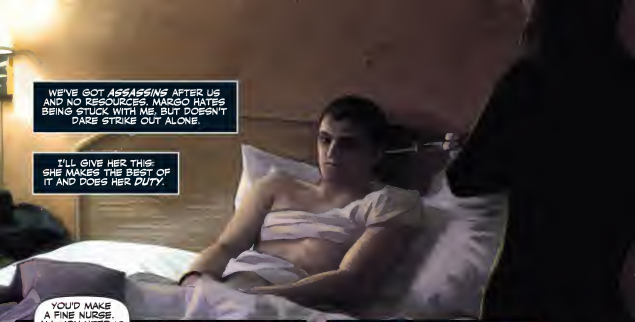


AFTER YEARS IN THE EAST, IN THE MYSTICAL
FORTRESS OF SHAMBHALA, I HAVE RETURNED TO
NEW YORK. I PLANNED TO TAKE UP THE MANTLE
OF THE *SHADOW* ONCE MORE, AND WITH THE AID
OF MY NETWORK, FIGHT THE FORCES OF EVIL.

THAT PLAN'S PRETTY MUCH
DOWN THE CRAPPER.

THE NETWORK IS GONE, INFILTRATED AND DESTROYED
BY MY OLDEST ENEMY, SHIWAN KHAN. I'VE BEEN SHOT.
I HAVE ONLY ONE ALLY LEFT—MARGO FORSYTHE, THE
GRANDDAUGHTER OF MY OLD FLAME, MARGO LANE.

SHE ISN'T HAPPY TO BE
PART OF THE TEAM, BUT I'M
GUESSING SHE PREFERS
IT TO BEING DEAD.



WE'VE GOT ASSASSINS AFTER US AND NO RESOURCES. MARGO HATES BEING STUCK WITH ME, BUT DOESN'T DARE STRIKE OUT ALONE.


I'LL GIVE HER THIS. SHE MAKES THE BEST OF IT AND DOES HER DUTY.



YOU'D MAKE A FINE NURSE. ALL YOU NEED IS THE UNIFORM.

GOD, YOU'RE SUCH A RELIC. THEY ACTUALLY ALLOW WOMEN TO BE DOCTORS NOW.

AND LAWYERS TOO. FROM WHAT I HEAR, WHERE WILL IT END?



SHE LOOKS SO MUCH LIKE HER GRANDMOTHER WHEN SHE WAS YOUNG, BUT SHE'S AN ENTIRELY DIFFERENT PERSON. I HAVE TO MAKE SURE I REMEMBER THAT.



AND SHE'S GOT SKILLS OF HER OWN.

THE PREVIOUS NIGHT.



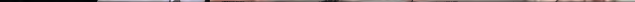
WITH NO MONEY AND NO FRIENDS, SHE STILL FOUND A WAY TO GET ME ANTIBIOTICS. SHE SAVED MY LIFE. MAYBE A LITTLE GRUMPINGLY, BUT SHE DID IT.

SHE THREW HER LOT IN WITH THE *SHADOW AGENCY*. MAYBE SHE THOUGHT SHE HAD TO BECAUSE OF WHO HER GRANDMOTHER WAS. MAYBE SHE WANTED TO UNDERSTAND HER PAST.

WHATEVER SHE WAS LOOKING FOR, IT WASN'T A LIFE OF POVERTY, HIDING OUT IN A CHEAP MOTEL IN ONE OF THE WORST NEIGHBORHOODS IN THE CITY.



HE'S GOTTEN THE BANKS TO BELIEVE THEY CAN **FORECLOSE** ON MY PROPERTIES. MARGO SAYS HE'S "**HACKED**" INTO THE BANK'S COMPUTER. WHATEVER THAT MEANS.





YOU HEAR THAT?
SOMEONE'S STANDING
UP TO THOSE *HOODS*
WE'VE SEEN AROUND
HERE. HE'S IN
TROUBLE.

WE'RE IN TROUBLE.
I'LL CALL THE POLICE.
THEY'LL DEAL WITH IT.
IT'S THEIR JOB.



ARE YOU *REALLY*
GOING TO TRY TO PLAY
THE *HERO*? YOU CAN
BARELY MOVE.



YOU'VE LOST
EVERYTHING
BECAUSE MY
ENEMY WANTED
TO KEEP ME FROM
DOING WHAT I DO.
I CAN'T LET
THAT HAPPEN.

AND HOW
IS YOUR GETTING
YOURSELF *KILLED*
GOING TO HELP
ME?




IF I'M KILLED,
NO ONE WILL BOTHER
TO HUNT YOU DOWN.



OKAY, MAYBE
HE'S A *LITTLE*
IMPRESSIVE.



MAYBE I WAS
A *LITTLE* HARSH,
BUT--




DERRICK, YOU
ALWAYS WERE *STRANGE*.
BUT NOW FOR REAL YOU MUST
BE OUT OF YOUR MIND.
THAT'S WHAT I THINK.


MAN IS
CRAZY.

RUNNING OUR
BOY OFF. WHAT IS
THAT?

YOUR BOY
WAS *DEALING*
RIGHT IN FRONT OF
MY STORE.



MIGHT BE YOUR STORE,
BUT IT'S OUR SIDEWALK. AND NOW
YOU GOT TO PAY UP. *COMPENSATE*
US FOR WHAT WE LOST.



I KNOW YOUR MAMA
BOY. SHE'S A GOOD LADY.
HOW DO YOU THINK SHE'D
FEEL TO SEE YOU
LIKE THIS.

I'M TAKING
CARE OF *BUSINESS*.
THAT'S HOW SHE
RAISED ME.

SHE DIDN'T RAISE
YOU TO RUIN YOUR OWN
NEIGHBORHOOD. YOU'RE
CRAPPING WHERE YOU
EAT, SON.



I HEARD ENOUGH.
NOW YOU ARE GOING
TO TAKE US INSIDE AND
OPEN THAT *SAFE*. OR I'M
GOING TO DROP YOU
RIGHT HERE. I AIN'T
GOING TO TELL
YOU AGAIN.

HAHAHAHAHA!

WHAT
THE HELL IS
THAT?

TIME TO
PAY THE PRICE
FOR YOUR
INIQUITY.

FOR HIS
WHAT?

CRIME
DOESN'T PAY,
SON.

YOU ARE
ONE CORNY-ASS
VIGILANTE. LET'S
SEE YOU SO
I CAN SHOOT
YOU.

CRACK



ARE YOU
HURT?

NO,
I'M OKAY.

RETURN TO
YOUR ESTABLISHMENT
AND PHONE THE AUTHORITIES.
THEY'LL REMOVE YOUR
ASSAILANTS.

POLICE DON'T
COME OUT HERE.
I'M SURPRISED
TO SEE ONE OF
YOUR KIND.



WAIT A MINUTE.
ARE YOU *ROLLING*
THIS GUY?

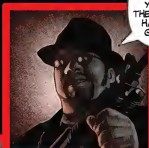
DESPERATE
TIMES...



THEY'RE ABOUT
TO GET *MORE*
DESPERATE.

COMMERCIAL PHOTOGRAPHY

"YOU DIDN'T
THINK THERE WERE
ONLY THREE OF
THEM DID YOU."



COME ON
OUT OF THERE.
YOU GOT OPTION A) YOU
THROW DOWN
THE GUNS AND PUT YOUR
HANDS UP. AND YOU
GOT OPTION B) YOU
GET SHOT.





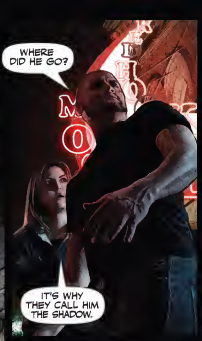
WHAT'S
YOUR NAME?

DERRICK.

OKAY,
DERRICK.
YOU'RE HIRED.
WELCOME TO
THE SHADOW
NETWORK.



DON'T
WORRY. WE'LL BE
IN TOUCH.



WHERE
DID HE GO?

IT'S WHY
THEY CALL HIM
THE SHADOW.



HE'S LESS A
MAN THAN A FORCE
OF NATURE.

NO ONE EVEN
KNOWS IF HE IS
TRULY HUMAN.

YOU CAN ONLY
KNOW THAT HE IS AS
MUCH TO BE FEARED
AS RESPECTED.

FIVE MINUTES LATER.



FORCE
OF NATURE
MY ASS.



THAT WAS
STUPID.

STUPID,
BUT FUN. CHANGE OF
CLOTHES OVER THERE.
NO PEEKING.



WHAT, YOU
HAVE TO PROVE
YOU'RE STILL A
MAN?

THE PEOPLE OF
THIS NEIGHBORHOOD
NEED A PROTECTOR. BESIDES,
I GOT SOME CASH OUT OF IT.
AND WE HAVE A *RECRUIT*.
WE'RE NOT GOING TO DEFEAT
KHAN WITHOUT A NEW
NETWORK.



I STILL THINK
IT WAS STUPID,
THOUGH KIND OF
IMPRESSIVE.

YOU
WEREN'T BAD
YOURSELF.



DON'T GO
THINKING WE'RE
FRIENDS NOW.

NEVER.

I REALLY
HOPE YOU ARE
NOT ATTEMPTING
TO *FLIRT*
WITH ME.

WOULDN'T
DREAM OF IT.

UPPER
EAST SIDE

KYLE, WHAT
WORD OF OUR
QUARRY?

MY KHAN, I AM
FOLLOWING UP ON A
LEAD RIGHT NOW WITH
THIS CAB DRIVER.


WE
ESTABLISHED YOU
GAVE A RIDE TO A
BEAUTIFUL YOUNG GIRL
AND A WOUNDED MAN.
WHERE DID YOU
TAKE THEM?

I TOLD YOU.
I DON'T REMEMBER.
SOME BAD MOTEL,
BUT I DON'T KNOW
WHICH ONE.

DO YOU
REMEMBER
NOW?

NO,
PLEASE DON'T!
I CAN'T REMEMB--
AHHHHH!





OUR NEXT STEP IS CONVINCING THE MAJOR CRIME ORGANIZATIONS IN NEW YORK TO DEDICATE A PERCENTAGE OF THEIR EARNINGS TO US.

A CLASSIC MOVE, MY KHAN.

YES, AND IT IS SOMETHING OUR ENEMY KNOWS A GREAT DEAL ABOUT. MORE THAN EVER, I NEED HIM OUT OF THE WAY.

MY KHAN, IF I MAY INQUIRE...YOU HAVE MANAGED TO ACCUMULATE *SIGNIFICANT* WEALTH, AND THE AUTHORITIES CAN'T LINK YOU TO IT. THEY HAVE NO IDEA WHO YOU ARE. WHY TAKE THE RISK?

THERE IS NO RISK. THESE ANIMALS WILL EARN MONEY, AND WE WILL TAKE IT FROM THEM.

BUT TO WHAT END? IT WOULD HELP IF I UNDERSTOOD THE END GAME? IS IT MORE WEALTH YOU WANT? MORE *POWER*?

WHEN YOU'VE BEEN ALIVE AS LONG AS I HAVE, THERE ARE TWO THINGS THAT BECOME PREOCCUPATIONS. *LONGEVITY* AND *LEGACY*.

I HAVE AGED IN PRISON. USING THE TECHNIQUES I MASTERED IN SHAMBHALA, I CAN SLOW FURTHER AGING, BUT I CANNOT *REVERSE* THE PROCESS.

SO AS TO THE FIRST OF MY CONCERNS, *LONGEVITY*. I WISH TO REGAIN MY *YOUTH*. THAT IS WHY I BUILT THIS.



WOW.

I HAVE THE MEANS TO CONDUCT ADVANCED EXPERIMENTATION. I BELIEVE I CAN, BY COMBINING THE KNOWLEDGE OF THE EAST AND THE WEST, DISCOVER THE KEY TO REVERSING THE AGING PROCESS.

BUT RUNNING THIS EQUIPMENT, AND THE RAW MATERIALS THEMSELVES, WILL BE MORE EXPENSIVE THAN YOU CAN IMAGINE. I NEED WEALTH.

LONGEVITY. CHECK. I GOT IT. SO WHAT ABOUT LEGACY?

YOU WILL SEE TO THAT TOMORROW. THERE IS SOMEONE YOU MUST CONTACT, BUT YOU WILL HAVE TO BE ON YOUR GUARD. READ HER FILE CAREFULLY. YOU WILL SEE SHE MAY BE AMONG THE MOST DANGEROUS TARGETS I HAVE EVER DIRECTED YOU TOWARD.

WHO IS SHE?

A TEENAGER.





COME ON.
IT'S JUST \$500.
YOU'RE NOT GOING
TO MISS IT.



AND MY
FREE PERIOD
IS ALMOST OVER.
IF YOU MAKE ME
LATE FOR
TRIGONOMETRY,
I'M GOING TO BE
PISSED OFF
BECAUSE IF
THERE'S ONE
THING I
LOVE...



IT'S
TRIGONOMETRY.



**NYPD!
FREEZE.**

GIVE ME A
BREAK! ISN'T THAT
ENOUGH PURSUIT
FOR ONE DAY?



GET IN!

WHA....



HEY!

SCREECH



UNLOCK THE DOORS
AND LET ME OUT OF HERE,
YOU PERV. BELIEVE ME, I'VE
FACED WORSE THAN YOU, AND
THEY DIDN'T ESCAPE WITH THEIR
DICKS STILL WIRED TO
THEIR BODIES.

RELAX,
BATU. I'M ON
YOUR SIDE.



HOW DO
YOU KNOW MY
NAME?

I KNOW A LOT
ABOUT YOU, **BATU KHAN**.
MORE THAN YOU KNOW ABOUT
YOURSELF. YOU KNOW THAT
YOU'RE AN **ORPHAN**, AND NO
INFORMATION ABOUT YOUR FAMILY
EXISTS. EXCEPT I HAVE
THAT INFORMATION.

OKAY, **CREEP**.
YOU ARE GOING TO TELL
THE DRIVER TO STOP, AND YOU
ARE GOING TO UNLOCK THE DOORS.
THIS IS SOMETHING YOU **WANT** TO
DO. YOU **NEED** TO DO IT.



THESE AREN'T THE DROIDS WE'RE LOOKING
FOR. YEAH, YEAH. I'VE LEARNED HOW TO
RESIST HYPNOSIS FROM THE **ABSOLUTE
MASTER**, SO DON'T EVEN
BOTHER.

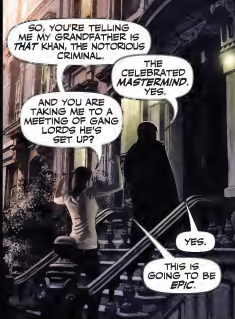
WHERE ARE
YOU TAKING
ME?

TO MEET THAT **MASTER**.
AND TO SEE THE MAN IN **ACTION**.
IF YOUR FILE PAINTS AN ACCURATE
PICTURE OF YOU, I THINK
YOU'LL ENJOY THIS.

AND WHY
IS THAT?



BECAUSE HE'S YOUR
GRANDFATHER. AND HE'S THE
TERRIFYING MONSTER YOU
WISH YOU WERE.



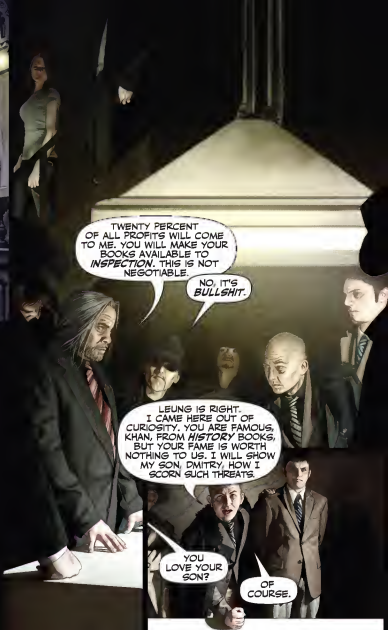
SO, YOU'RE TELLING ME MY GRANDFATHER IS *THAT* KHAN, THE NOTORIOUS CRIMINAL.

THE CELEBRATED *MASTERMIND*. YES.

AND YOU ARE TAKING ME TO A MEETING OF GANG LORDS HE'S SET UP?

YES.

THIS IS GOING TO BE *EPIC*.



TWENTY PERCENT OF ALL PROFITS WILL COME TO ME. YOU WILL MAKE YOUR BOOKS AVAILABLE TO *INSPECTION*. THIS IS NOT NEGOTIABLE.

NO, IT'S *BULLSHIT*.

LEUNG IS RIGHT. I CAME HERE OUT OF CURIOSITY. YOU ARE FAMOUS, KHAN, FROM *HISTORY* BOOKS, BUT YOUR FAME IS WORTH NOTHING TO US. I WILL SHOW MY SON, DMITRY, HOW I SCORN SUCH THREATS.

YOU LOVE YOUR SON?

OF COURSE.



THEN KILL HIM. *STRANGLE* HIM.



I WON'T. I WILL NOT HURT MY SON. HOW DARE YOU THINK....

AHCH... AHCH...



I WILL NOT DO IT...



I WON'T...
I WON'T...



TWENTY
PERCENT SOUNDS
GOOD TO ME.

I'M IN.

YEAH,
WE'RE GOOD
FOR THAT.

I WAS FOR PAYING
ALL ALONG. THAT'S WHAT
I SAID, GUYS, RIGHT? YOU
HEARD ME SAY IT.



THANK YOU
ALL FOR COMING.
I LOOK FORWARD TO
DOING BUSINESS.



KYLE HAS
EXPLAINED EVERYTHING
TO YOU. BATU, YOU ARE MY
ONLY LIVING *RELATIVE*.
I UNDERSTAND YOU SHOW
SOME OF THE FAMILY *TALENT*.
YOU HAVE SEEN WHAT I CAN
DO, SO NOW I ASK, DO
YOU WISH TO LEARN
MORE?



HELLS,
YEAH.



HOURS LATER.

SHOCKING NEWS
TONIGHT FROM THE
BRONX.

RED
HOOK
MOTEL

AN ELDERLY
COUPLE GUNNED
DOWN IN THEIR
BEDS IN A BRONX
MOTEL ROOM...

THAT IS US.

THEY WERE
LOOKING FOR US.
PEOPLE ARE DEAD
BECAUSE WE'RE
HIDING OUT.

SO,
WHAT ARE YOU
SUGGESTING?

THAT
WE DON'T HIDE
ANY MORE.

YOU'RE
IN LUCK.



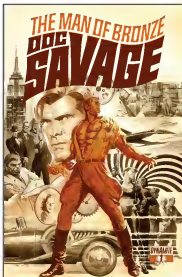
LOOKS LIKE
YOU'VE BEEN
FOUND.

TO BE CONTINUED

DYNAMITE[®]

IN THE NEWS - OCTOBER 2013

DYNAMITE SIGNS DOC SAVAGE LICENSE WITH CONDÉ NAST, BRINGING BACK THE MAN OF BRONZE IN A NEW SERIES BEGINNING IN DECEMBER



Dynamite is proud to announce signing a new agreement with Condé Nast that will bring back the legendary man of action Clark Savage Jr. in an all-new Doc Savage comic book series scheduled to debut in December 2013. The second project developed as part of their licensing partnership with Condé Nast, the new Doc Savage follows on the heels of their top-selling comic book series, The Shadow, and its related spin-off titles. Chris Roberson, acclaimed comic book writer of *Masks* and *iZombie*, joins talented artist Bilquis Evely as the contributing creators. The first issue will feature a cover by superstar painter Alex Ross (*Kingdom Come*, *Marvels*, *Masks*), with special variant cover editions also provided by John Cassaday (*Astonishing X-Men*, *Uncanny Avengers*) and Stephen Segovia (*X-Treme X-Men*).

"In the course of my comics career, I've been lucky enough to work on nearly every character and series that mattered the most to me growing up," says the New York Times bestselling author, Chris Roberson. "Doc Savage is one of the final characters left on my bucket list. Growing up in the 70s, it was impossible to miss the Doc Savage reprints in every bookstore and on every newsstand, with those striking covers. Doc quickly became and remained my absolute favorite of all of the pulp heroes, and the stories of Lester Dent were a huge influence on my own writings."

Readers were first introduced to the pulp adventures of Doc Savage in 1933, courtesy of *Doc Savage Magazine* by Street and Smith Publications. Raised from the cradle to be the pinnacle of mental and physical perfection, Clark Savage Jr. travels the world using science and sinews to right wrongs, aid the oppressed, and liberate the innocent. With his team of able associates at their headquarters high atop the tallest building in the world, he is tireless in his pursuit of knowledge and justice. "In many ways, Doc Savage was one of the most significant precursors of comic book superheroes, and action heroes of the 20th century in general," says Roberson. "You can see elements of the character in everything from Superman to Batman, the Fantastic Four to James Bond."

Doc Savage tales appeared regularly in a variety of media (including novels, comic books, radio serials, and film) over the eighty years since the character's inception. The setting of the new Doc Savage comic book series is fitting, as the breadth of its action extends over many decades. "The story we're telling is pretty sweeping in scope," says Roberson. "We start in 1933, soon after Doc Savage made his first public appearance. The next issue takes place in the late 1940s, shortly after the last published issue of the Doc Savage pulp magazine. The third issue jumps forward to the early 1960s, and so on. Each of these issues will be self-contained adventures that gradually piece together into one larger story spanning some 80 years. The approach we're taking is, just because the magazine was no longer being published, that doesn't mean that Doc wasn't still out there saving the world."

New York Times bestselling writer Chris Roberson is best known for his Eisner-nominated ongoing comic book series *iZombie* (co-created with artist Mike Allred), his modern fantasy series *Memorial* (co-created with artist Rich Eisel), the *Fables* spin-off *Cinderella*, and his work on *Superman*, *Star Trek/Logan* of *Super-Heroes*, *Masks*, and *Elric: The Balance Lost*. His current projects include *Edison Rex* with Dennis Culver, *The Mysterious Strangers* with Scott Kowalchuk, and both *Codename: Action* and *The Shadow* as published by Dynamite.

Artist Bilquis Evely is a talented newcomer to the comics scene. Most recently, Evely contributed interior artwork to the Condé Nast-licensed one-shot special comic book, *The Shadow Annual 2013*, debuting in stores in early September.

"We are so incredibly pleased to add Doc Savage to our proud line of comic books," says Nick Berrucci, CEO and publisher of Dynamite. "Its high adventure in exotic locales, its atmosphere of mystery and magic, and its retro-cool science fiction make for the perfect addition alongside our other Condé Nast mainstay, *The Shadow*. Chris Roberson is the perfect writer for the series. He'll be presenting Doc's journey from its beginning to now, highlighting his triumphs and loss (including many of his closest friends, who he will outlive), and establishing how Doc made it through the decades and continues his mission in today's society."

Doc Savage #1 will be solicited for retailer order through Diamond Comic Distributors' October Previews catalog, corresponding to items shipping in December 2013. Three accomplished industry artists provide cover variants:

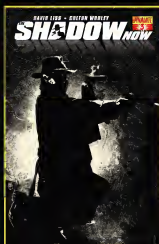
Alex Ross, bestselling and multiple award-winning artist of *Kingdom Come*, *Justice*, and *Marvels*, will provide an iconic cover for *Doc Savage #1* and future issues, as well.

John Cassaday of *Astonishing X-Men* and *Planetary* fame provides a "VIP Edition" variant comic book offered to qualifying comic shop retailers that support the launch with strong orders.

Stephen Segovia (*X-Treme X-Men*, *Adventures of Superman*) will provide a variant cover that select stores in the USA, Canada, and the UK may share as a retailer exclusive.

Comic book fans are encouraged to reserve copies of *Doc Savage #1* with their local comic book shop or hobby specialty store. *Doc Savage #1* will also be available for individual customer purchase through digital platforms courtesy of Comixology, Iverse, and Dark Horse Digital.

NEXT ISSUE:



ISSUE #3

The Shadow is wounded, penniless and on the run. He's down, but he's not out. Khan's assassins move in for the kill, but the Shadow knows it's a mistake to count him out. Meanwhile, Khan's plans are further revealed as he makes new alliances in New York's underworld. The deadly battle begins as the greatest pulp hero and villain of all time make their plans and set their traps.

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A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #2, FROM DAVID LISS' SCRIPT TO DAVID COLTON'S LINE ART & COLORS

PAGE 1

PANEL 1

Exterior image. Night. A cheap motel with a flashing neon sign with the inevitable burnt-out letters. We can read RE HO K MOT L only. In the foreground, a haggard old woman in a tattered raincoat pushes a shopping cart down a deserted road -- maybe a stripped car is visible on the side. This is a crappy motel in a crappy part of town. Right next to the motel we should be able to see a hardware store. It's going to be a part of the story later, so showing the proximity now would be useful.

CAPTION

After years in the east, in the mystical fortress if Shambhala, I have returned to New York. I planned to take up the mantle of the Shadow once more, and with the aid of my network, fight the forces of evil.

That plan's pretty much down the crapper.

The network is gone, infiltrated and destroyed by my oldest enemy, Shiwan Khan. I've been shot. I have only one ally left -- Margo Forsythe, the granddaughter of my old flame, Margo Lane.

CAPTION

She isn't happy to be here, but I guess it beats getting killed.



DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #2, FROM DAVID LISS' SCRIPT TO DAVID COLTON'S LINE ART & COLORS

PAGE 2

PANEL 1

Interior of the motel. It's a dimly lit room full of run down furnishings -- twin beds with tattered bedspreads, lamps with no shades, torn curtains, stained carpet, etc. The specifics are less important than the general feeling of sleaziness and filth. There should be take-out containers of food on the tabletops, maybe some bandages and other medical items. Let's make sure to create the impression that a seriously injured man is staying in the room. Cranston lies on a bed, shirtless and bandaged around his upper chest and shoulder. In the previous issues he was shot in the back, below the shoulder, so bandage accordingly. He looks like crap. Margo stands over him, arms folded, looking unhappy. She wears jeans and a black t-shirt and looks good despite being tired and haggard. Her hair is a mess.

CAPTION

Though I doubt Margo would admit it.

PANEL 2

Margo injects Cranston in the arm with a hypodermic needle. Her expression shows her distaste. Cranston watches her, attempting to smile.

CAPTION

We've got killers after us and no resources. Margo hates being stuck with me, but doesn't dare strike out alone.

I'll give her this. She makes the best of it and does her duty.

CRANSTON

You'd make a fine nurse. All you need is the uniform.

MARGO

God, you're such a relic. They do allow women to be doctors now.

CRANSTON

And lawyers too, from what I hear. Where will it end?

PANEL 3

An angry Margo walks away from Cranston. He is still smiling at her.

CAPTION

She looks so much like her grandmother when she was young, but she's an entirely different person. I have to make sure I remember that. And she's got skills of her own.

PANEL 4

Exterior night. Let's make the color a little gray or something to indicate this is a flashback. Margo, in a hoodie, picks the lock of a store on an abandoned street. We can make out the word PHARMACY in the window.

FLOATING TEXT

The previous night.

CAPTION

With no money and no friends, she still found a way to get me antibiotics. She saved my life. Maybe a little grudgingly, but she did it.

PANEL 5

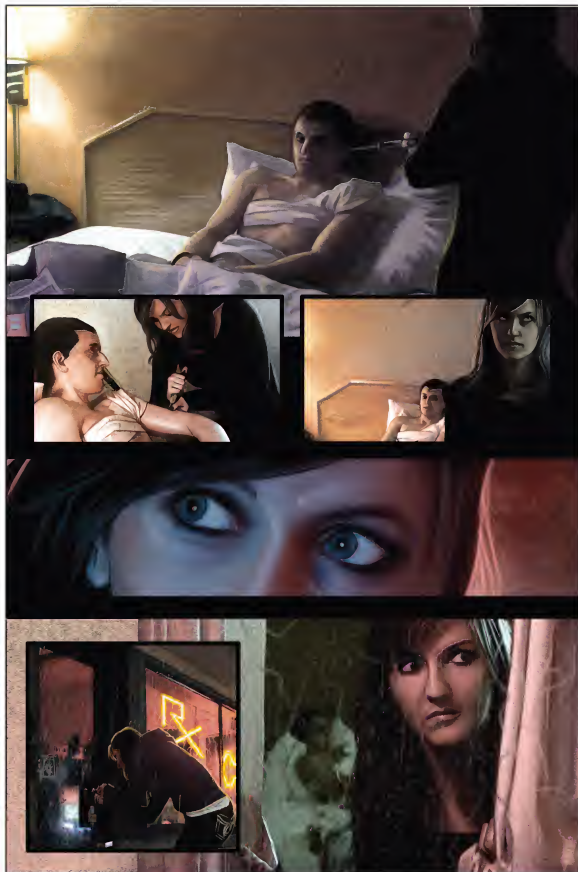
Back in the dimly-lit room, which is now even more dimly lit, Cranston lies asleep on the bed. Margo sits in a chair by the window, peeling back the curtains to peer out.

CAPTION

She threw her lot in with the Shadow Agency. Maybe she thought she had to because of who her grandmother was. Maybe she wanted to understand her past.

CAPTION

Whatever she was looking for, it wasn't a life of poverty, hiding out in a cheap motel in one of the worst neighborhoods in the city.



DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #2, FROM DAVID LISS' SCRIPT TO DAVID COLTON'S LINE ART & COLORS

PAGE 3

PANEL 1

Interior. A crummy supermarket. Margo is handing over a \$20 bill reluctantly to an impatient cashier.

CASHIER

\$19.54, honey.

MARGO

Prices are a little high, don't you think?

CASHIER

You want cheap groceries, go to where the rich folk live.

CAPTION

Considering my considerable wealth, it shouldn't be this way, but Khan is clever and ruthless.

PANEL 2

Exterior. Cranston's estate. Men in suits walk around the property with clipboards.

CAPTION

He's gotten the banks to believe they can foreclose on my properties.

PANEL 3

Margo stands outside an ATM. The word DENIED flashes across a screen.

CAPTION

I know this much -- it means we're broke.

PANEL 4

Back in the hotel room. Cranston stares off into space. Margo sits on a chair, arms crossed, looking angry.

CAPTION

We have nowhere to go and no resources to strengthen our position. It's bad.

PANEL 5

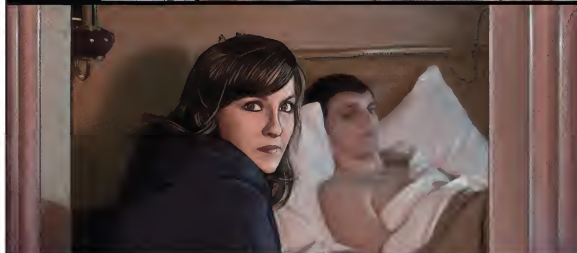
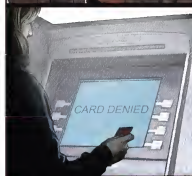
Same image, but both of them are now looking toward the window as they hear a commotion from outside.

VOICE #1

This is my store. Get out of here before I call the cops.

VOICE #2

Cops ain't coming, bitch.



DYNAMITE DIGITAL

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #2, FROM DAVID LISS'S SCRIPT TO DAVID COLTON'S LINE ART & COLORS

PAGE 4

PANEL 1

Cranston sits up in bed, gesturing toward the window. Margo picks up the phone.

CRANSTON

You hear that? Someone's standing up to those hoods we've seen around here. He's in trouble.

MARGO

We're in trouble. I'll call the police. They'll deal with it. It's their job.

PANEL 2

Cranston begins, with great difficulty and -- based on the grimace on his face -- apparent pain to pull himself out of bed. Phone still in hand, Margo watches.

MARGO

Are you really going to try to play the hero? You can barely move.

PANEL 3

Cranston limps off to the bathroom, pulling a bundle of dark clothes -- and a fedora -- from the table as he walks. Margo trails after him.

CRANSTON

You've lost everything because my enemy wanted to keep me from doing what I do. I can't let that happen.

MARGO

And how is your getting yourself killed going to help me?

CRANSTON

If I'm killed, no one will bother to hunt you down.

PANEL 4

Close up of Margo, looking upset.

PANEL 5

From inside the bathroom, Margo opens the door and steps in.

MARGO

Maybe I was a little harsh, but--

PANEL 6

Margo stands in the empty bathroom, hands on her hips. A window is open, and the wind blows the curtains.

MARGO

Okay, maybe he's a little impressive.

